UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Symphony Orchestra (UTSO)
University of Toronto MacMillan Singers

Matheus Coelho do Nascimento, *conductor*

2026 University of Toronto New Music Festival
Norbert Palej, *festival coordinator*

Saturday January 31st, 2026 at 7:30pm | Tribute Communities Recital Hall, 83 York Boulevard

The UTSO concerts are made possible in part by a generous gift from Neville Austin.

PROGRAM

Earworms

Vivian Fung (b. 1975)

Chôros No.10, *Rasga o Coração*

Heitor Villa-Lobos (1887–1959)

Alan Canadense, *sambista*

Intermission

Sinfonietta, Op.5

Erich Wolfgang Korngold (1897–1957)

I. Fliessend, mit heiterem Schwung
II. Scherzo. Molto agitato, rasch und feurig - Trio. Viel langsamer
III. Molto andante, Träumerisch
IV. Finale. Patetico - Allegro giocoso

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years, it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

As part of the Faculty's commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples' histories, truths and cultures.
Visit indigenous.utoronto.ca to learn more.

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA (UTSO)

Matheus Coelho do Nascimento, *conductor*

Violin I
Kai Schulz Rousseau, *concertmaster*
Siri Ducharme-Leblanc
Zelda Faulkes
Solana Frebold
Simon Hauber
Natasha Hendra
Marija Ivicevic
Sophie Reimer-Epp
Mizuki Yaesawa
Esther Emari Van Rooi
Hoi Ching (Audrey) Sung
Sam Talebi
Boyao (Bryan) Wang
Nga Yu (Pely) Yau

Violin II
Blake Collins, *principal*
Bridget Alexander
Viviana Chan
Caleb Chiu
Melie Inageda
Sharon Jin
William Sale
Elianna Van Raalte
Christine Wang
Robert Yang
Qiqi Zhang

Viola
Meika Sonntag, *principal*
Dai Hao (Tony) Chen
Isla Ertl
Gabriella Caitlyn Liu
Anahit Matevosyan
Viola Szakony

Cello
Xirui (Caitlyn) Liu, *principal*
Antonia Cambre
Trevor Chan
Daniel Ulloa Garcia
Tzu-Chieh (Jill) Liang
Maria (Rebecca) Lima
Tuuli Olo
Mariana Pit Torres
Siebiger
Mario Rodriguez McMillan
Yeojin (Chloe) Shin
Ryan Wu

Double Bass
Jordan Sirvin, *principal*
Jude Littlefield Buschlen
Marcus Wanghin Chan
Kelsea Hopkins
Sidney Hufton

Flute/Piccolo
Lauren Radeschi
Ethan Allaire
Rowan Froh
Rachel Roe-Wu

Oboe
Nicholas Pomares
Clara Aristanto
Jasmine Noone

Clarinet/Bass Clarinet
Andrzej Jozef Osko
Cheng Cheng
Marco Ding
Farimah Khorrami

Saxophone
Kannan Bloor

Bassoon/Contrabassoon
Kelton Hopper
Jaclyn Yee

Horn
Finn Parks
Evan Turner
Ethan Chialtas
Anik Caissie

Trumpet
Daniel Rofaiel
Kevin Weijie Zhao
Grace Locker

Trombone/Bass Trombone
Schaela Lundy
Wenxiang (Andy) Wu
Amaya Sydor

Tuba
Jack Shiels

Timpani/Percussion
Jon Bilek
Jerry Yuan
Wang Yu (Arthur) Lo
Jade Hails
Alan Canadense

Harp
Emmanuel Luna Wong
Charlotte Chong

Piano/Pianino/Celeste
Shun Samuel Fong
Daniel Zhou

UNIVERSITY OF TORONTO MACMILLAN SINGERS

Jamie Hillman, *conductor*

Soprano
Jemma Pascal Ban Alphen
Anastasia Galameau
Giuliana Barrow Lattanzio
Rosanna Scopacasa
Isla Parekh
Marina Kadri
Kaela Peever
Emma Puscalau
Melody Shafiee
Josheen Bayabos

Tenor
Aquila Ying Faye Li
Ziteng (Tom) Han
Ben Birrell
Joaquin Najar
Brandon Chan
Joshua Duncan Lee
Alex Tipping
Alexandre Huneault
Anson Lau

Alto
Mia Paunovic
Jane Zelcer
Benjamin Irani
Norah Hoff
Katherine Zhu
Yuan Chen
Ania Suri
Yu Xuan (Elienna) Wang

Bass
Noah James
Tao Lin
Aleksander Manda
Zerui (Sampson) Liu
Sebastian Morales Guerrero
Hanwen Liang
David Alejandro Zuniga Molina
Xiaoshuai (Adam) Wang
Shriyans Dash
Nicholas Hongyu Wang
Joaquin Justo
Nathaniel Kulin
Mathias Séror
Kwun Yu (Jordan) Fung
Martin Gomes

PROGRAM NOTES

Earworms | Vivian Fung

Earworms is a feisty and whimsical orchestral piece that provides a commentary on the world we live in today – it musically depicts our diverted attention spans, our constant barrage of music and other media, and our multitasking lives.

Since having my son almost three years ago, I have found my life to be more complicated and chaotic, but also all the richer and more meaningful. I find myself at the end of the day humming tunes that have gotten into my head and that I cannot seem to escape no matter how hard I try – hence the title *Earworms*.

The work features a few snippets of some of the best (or most insistent and annoying, depending on how you want to look at it) of these tunes and combines them into a playful and quirky arrangement. I worked fragments of these songs into the piece the way I would hear them at night – incomplete, sometimes looping just a little lick, sometimes simultaneously or consecutively, and always heavily developed to evoke the feel of my irrational obsession. The piece culminates in a chaotic mashup, with the orchestra building its force and repeating

musical gestures with different, often conflicting rhythms. It ends loud and strong, as the earworms take hold of my psyche.

I have composed this work specifically for Canada's National Arts Centre Orchestra, the commissioner of the work. I am a proud Canadian who is delighted to have the honor to compose for such an esteemed and outstanding group of musicians. This piece reflects the strengths of the orchestra, including its virtuosity, vitality, and tremendous spirit.

> *Fung's writing is highly organized and technically accomplished, but its immediate appeal is in its hip humour and unapologetic, in-your-face virtuosity…It's fast, fun, and gives the orchestra plenty of meat to chew (the brass section gleefully went to town).*
> *– Natasha Gauthier, Artsfile*

Program notes by Vivian Fung

Chôros No.10, *Rasga o Coração* | Heitor Villa-Lobos

In the undergrowth of the Brazilian rainforests lives the blue bunting. This is not a cerulean party accoutrement, but rather a bird species measuring approximately 17 cm, whose males boast a dazzling blue-black plumage. Brazil's national composer, Heitor Villa-Lobos, paid musical tribute to this exotic grosbeak. The song of the blue bunting, or *Azulão da mata* in Portuguese, can be heard right at the beginning of his *Chôros* No. 10, played by the flute. Throughout the piece, other bird calls from the Amazonian rainforest intermingle with the symphonic texture, creating a truly unique atmosphere.

The collection of 14 *Chôros* is, alongside the *Bachianas Brasileiras*, among Villa-Lobos' most renowned works. Born in Rio de Janeiro, he grew up surrounded by the city's characteristic street music known as *chôro*: a blend of European immigrants' folk music and the musical traditions of African slaves. As a young man, Villa-Lobos even played guitar in traveling musical theatre ensembles. Later, he refined the melodies and rhythms of *chôro* in compositions for various ensembles, ranging from solo guitar to large-scale works such as *Chôros* No. 10, which employs both a chorus and full orchestra. On his extensive travels across Brazil, he also encountered indigenous music and numerous folk styles, enriching his musical vocabulary.

A transformative moment for Villa-Lobos' musical development came during the tours of the legendary Ballets Russes, which introduced him to the music of Igor Stravinsky. In 1923/24, he studied in Paris – at the same time as Aaron Copland – deepening his understanding of compositional technique. Upon his return to Rio de Janeiro, Villa-Lobos quickly became the most influential musician not only in his country, but across the South American continent. He devoted his career to merging Brazilian folk and traditional elements with the European classical tradition.

Chôros No. 10 was premiered in 1926 at a concert held in Rio de Janeiro in honour of the Brazilian President Washington Luís, conducted by the composer himself. The performance featured the Coro de Artistas Brasileiros alongside the German Men's Choir. The piece begins with an orchestral section, where fragments of melody, birdsong, and rhythmic figures evoke a sense of anticipation. Gradually, these elements coalesce into a powerful, exhilarating stomping rhythm. The chorus enters with onomatopoeic syllables (*ja-ka-tá ka-ma-ra-já*), which Villa-Lobos

claimed were derived from the Incan language, even if their explosive consonants rather give the impression of a human rumba shaker. Soon, a melancholic melody emerges, borrowed from the older Brazilian composer Anacleto Augusto de Medeiros. To this tune, the chorus sings the poem *Rasga o coração* by Catulo da Paixão Cearense, which juxtaposes human pain and suffering with the “immensity of the sky and the sea.” The mournful song collides with the exuberance of nature; urban environment meets rainforest.

Program notes by Kerstin Schüssler-Bach

Sinfonietta, Op.5 | Erich Wolfgang Korngold

Prominent Viennese music critic Julius Korngold must have known exactly how Leopold Mozart felt. Just as the elder Mozart had watched the astonishing development of his son Wolfgang, Julius saw his own son Erich Wolfgang developing musical talents so rapidly and spontaneously that the boy fully lived up to his middle name. Erich burst on Vienna as child who stood out even among the great Wunderkinder of history. When he was 11 he wrote an opera, Der Schneeman (The Snowman), that was performed at the Vienna Opera House in 1910. Although the eminent composer Alexander von Zemlinsky did the orchestration, young Korngold watched him do it, and that seems to have been all he needed in the way of orchestration lessons. The great conductor Arthur Nikisch conducted the boy's first overture when Erich was 14.

By that time Erich was writing this Sinfonietta. The modest title conceals what is no less than a full-scale (45-minute) symphony for large orchestra. In it Korngold's mature style is present, nearly completely formed. It is in the key of B (in German notation, the key of H), a tonality that is especially bright because of its five sharps. In the future, Korngold would prefer such keys; his other symphony is in F sharp.

Korngold's formal sense and control over his material is utterly astonishing. The entire work is based on a single theme, making prominent use of what the composer called "The Motif of the Cheerful Heart." (An upbeat attitude is also characteristic of Korngold's music and is certainly the dominant feeling of this Sinfonietta.) This motive is three upward perfect fourths (for instance, B, E, A). His rich harmonization is already well ahead of its time. While his contemporaries were deserting tonality in order to use all 12 chromatic notes, Korngold wrote in a kind of extended polytonality, using all 12 notes as adjuncts to a central tonality.

The layout of the Sinfonietta is that of a standard symphony with a scherzo and trio placed second among the four movements. The dreamy slow movement, with delicate and thoroughly refined orchestration, is especially haunting, and the finale is breathtaking in the way its climaxes are judged and timed -- it is one of those pieces that simply carries an audience away with it. The great conductor Felix Weingartner premiered the Sinfonietta on November 30, 1913, with the Vienna Philharmonic Orchestra. Many great conductors took it up, including Richard Strauss.

Program notes by Joseph Stevenson

BIOGRRAPHY

Matheus Coelho is a Brazilian-born conductor, baritone, and clarinetist, currently pursuing a Doctor of Musical Arts in Orchestral Conducting at the University of Toronto, where he studies with Maestro Uri Mayer. He serves as Assistant Conductor of the University of Toronto Symphony Orchestra and is Music Director and Conductor of the York Region Youth Orchestra.

An alumnus of the São Paulo Symphony Orchestra Academy of Music, Matheus studied under the renowned conductor Marin Alsop and has worked with distinguished artists including Sian Edwards, Neil Thomson, Cristian Măcelaru, and Giancarlo Guerrero. His conducting experience includes masterclasses and performances with professional ensembles such as the São Paulo Symphony Orchestra, the Minas Gerais Philharmonic, and the Toronto Mendelssohn Choir.

Active throughout the Greater Toronto Area, Matheus has appeared in a wide range of engagements, including his debut with the Toronto Operetta Theatre and performances with the University of Toronto Contemporary Music Ensemble, among others. In addition to his work as a vocalist and instrumentalist, he has held Music Director and Assistant Conductor positions with several ensembles, including the Experimental Camerata of Campinas, the University of Manitoba Symphony Orchestra, the Campinas University Symphony Orchestra, and the Unicamp Opera Studio.

ACKNOWLEDGEMENTS

PERFORMANCE COLLECTION
Karen Wiseman, *librarian*
Sara Ko, *student library assistant*

CONCERT OFFICE
Eric Chow, *supervisor*
Cory Bertrand, *front of house coordinator*

PERFORMANCE OFFICE
Amanda Eyer Haberman, *performance assistant*
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FACILITIES AND PERFORMANCE SPACE
Colin Harris, *theatre technical coordinator*

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